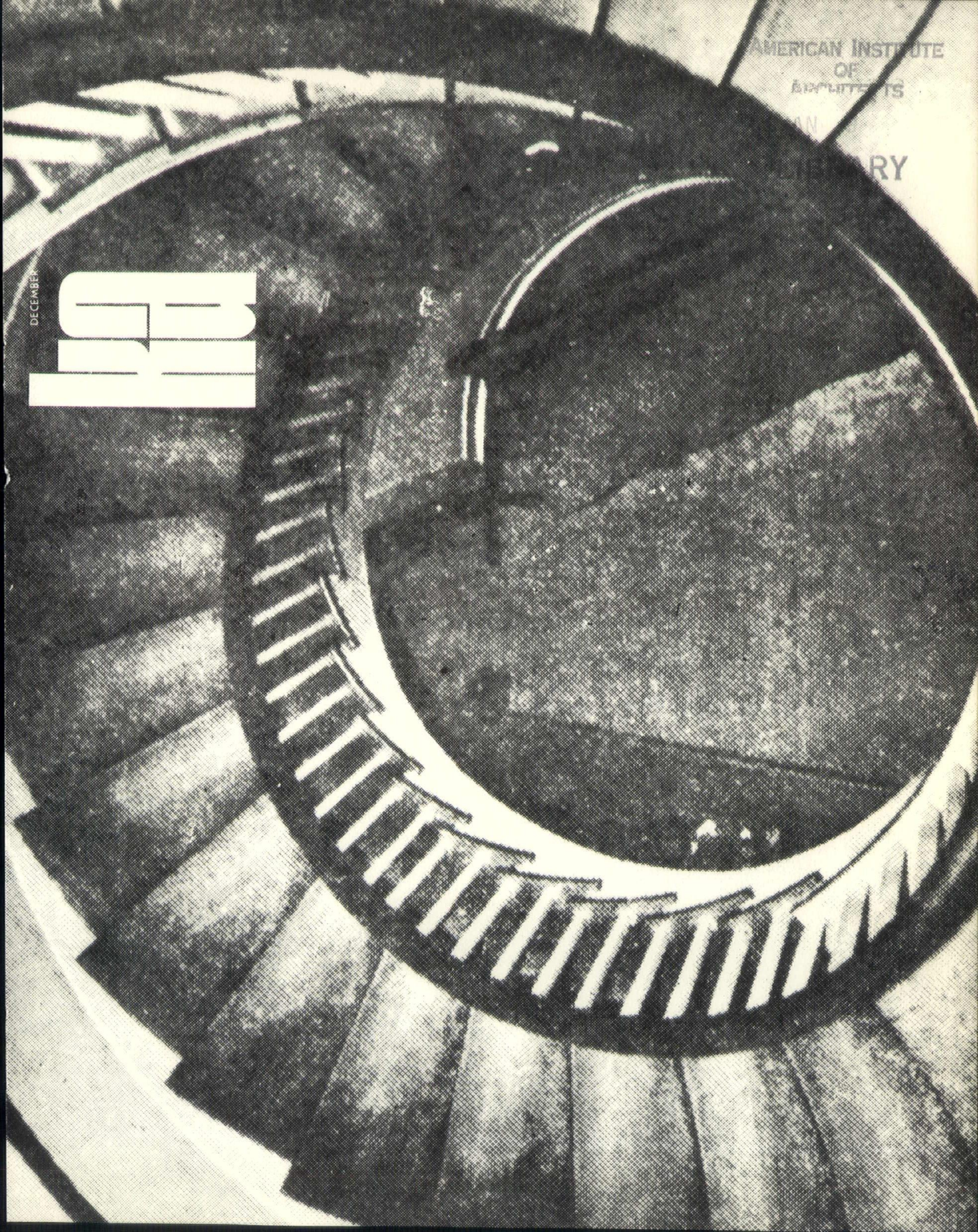


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Volume V Number 12

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is the monthly official magazine of the Kentucky Society of Architects of the American Institute of Architects, Inc. Opinions expressed herein are not necessarily those of the Society or the Institute.

KENTUCKY ARCHITECT is available at a subscription cost of \$4.00 each year or 50 cents each issue.

THE KENTUCKY ARCHITECT ... publishes significant expressions of the use and control of space.

## Prologue to the Future

## The Values of the Past

Kentucky is blessed with several well-preserved, outstanding examples of 18th and 19th Century architecture and, fortunately, private foundations and government agencies are concerned about restoration and preservation of the better examples of earlier architecture.

Why preserve that which is outmoded, "primitive" and unusable?

Read these remarks by Professor George C. Winterowd, University of Minnesota School of Architecture:

"...Awareness of the tradition and continuity in building serves to reinforce the vast range of human experience and to give an understanding and appreciation of the life and thought of past civilizations whose homes, civic centers, churches and recreational buildings form

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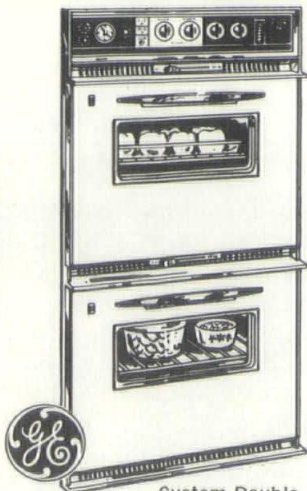
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the most tangible symbols of the skills and aspirations of the "Great Societies" which produced them.

"It logically follows that the significant historic structures within our land are an important part of the architectural heritage of every American. Surely, as it has been said, the man who knows no history is condemned to repetition.

"If the American building tradition is to be continued, it should be in a vital pattern of growth and evolution and should include the elements of that tradition which transcend their particular time.

"Solutions to contemporary community building problems, using the tools of 20th Century technology, can be much better if integrated within the continuity of the basic political, religious and architectural traditions which have made our country unique among all the countries on earth.

"This vital challenge remains; to solve our problems in our time as well as, if not better than, men did in a previous age.

"...By careful study, evaluation, comparison and by a first-hand experiencing of these great structures which have withstood time, the architect can develop an ability to recognize and discriminate high design quality which will undergird his architectural understanding. Such a study can also aid the architect in the analysis of many of today's rival contemporary dogmas. Similar investigation can be rewarding and beneficial to every man."

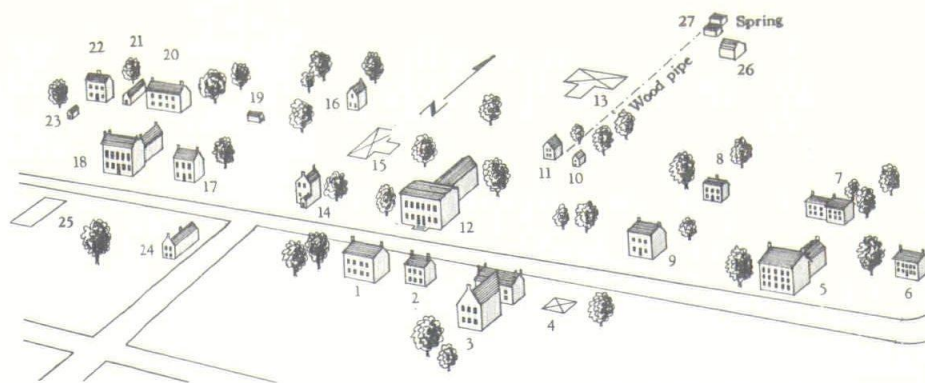
Each year, thousands of Kentuckians and visitors to the state tour and enjoy the dozens of restored buildings located throughout the state: Judge John Speed's Farmington in Louisville, General Custers Residence in Elizabethtown, General John Hunt Morgan's Hopemount and Henry Clay's Ashland in Lexington, Dr. Ephraim McDowell's office in Danville, to mention only a few.

Two photo stories in this issue show the handiwork of the organizations, architects and craftsmen who have restored the abandoned community of Pleasant Hill (better known as "Shakertown") and General George Rogers Clark's Locust Grove.

"The memories of a nation, its culture and its individuals," said

'...To Preserve and Maintain'

## The Restoration of SHAKERTOWN



In 1806, only 32 years after the first settlement of Louisville by George Rogers Clark, a band of Shakers (or United Society of Believers in Christ's Second Appearance), from the mother settlement in New York founded the colony of Pleasant Hill, Ky., 24 miles south of Lexington.

Members of the community, once numbering almost 500, were celibate. They accepted orphans in their self-sufficient town, followed a rigorous routine of work and prayer and led an austere and simple life dramatized by the wild, whirling dances and fervent songs of their religious devotion.

From the fervor of their dancing and singing, the Society became known as the Shakers. The Shakers' insistence on excellence in all things was expressed in the sweet fruits from their orchards, the purebred cattle and sheep they introduced to

Central Kentucky, the silk, brooms and medicines, preserves and jellies they made and sold.

They built a grist mill and a fulling mill, made furniture, boots, clothing and carpets and established the first waterworks in Kentucky.

By the end of the Civil War, which had depleted the bountiful resources of the community, the Shakers prosperity began to diminish and fewer converts came to the colony each year until, in 1910, only 12 members remained.

The half-century since the demise of the little town has been kind to Pleasant Hill and, today, many fine buildings of this remarkable community remain.

A non-profit educational organization, Shakertown at Pleasant Hill, Ky., Inc., was formed to reconstruct the village, to preserve and maintain the site of the Shaker community that once existed at Pleasant Hill; to protect its buildings, its countryside and the records and articles pertaining to its builders, and to make available these buildings and grounds for the broader uses of culture, education and recreation.

The corporation now owns 2150 acres—about half of the original colony. With the completion of current construction work, a new era will begin at Pleasant Hill. Sixty guest bedrooms and distinctive dining facilities will be opened and artisans will be at work in a number of workshops where visitors can see weavers, metalworkers, cabinet-makers and other examples of Shaker industry.

UK School of Architecture Professor Herb Greene, "are inextricably entwined and impose various types of reality on the present. ...The conception and design of Volkswagens and Cadillacs are bound up in complex national mental inheritances involving esthetics as well as the sheer facts of automotive engineering."

"Until we know more about dealing with the problems of growth, transience and new technology," cautions Professor Green, "it would be wise to maintain the most catholic as well as the most sensitive consciousness that we can muster, and be alert to the values of the past."



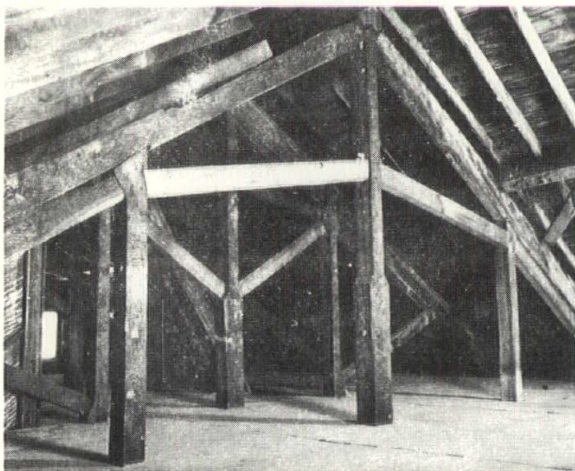


TRUSTEES HOUSE

Extensive construction is under way in a group of buildings in the east area of Pleasant Hill. These include the East Family House, the Center Family House, a number of craft shops and the handsome Trus-

tees House, which is being converted into an inn with guest rooms and dining facilities. Involved in the construction are basic site facilities including electric, gas, water and sewer systems and major installations of heating, air conditioning,

fire protection and electrical services. The buildings now being prepared for modern visitors are a heritage from the Shakers and their master builder, Micajah Burnett. Archi-



MICAJAH BURNETT'S system of trusses uses sturdy timbers which have stood the test of time. The entire second floor of the Meeting House is suspended from these medieval-like trusses.

tees House, which is being converted into an inn with guest rooms and dining facilities. Involved in the construction are basic site facilities including electric, gas, water and sewer systems and major installations of heating, air conditioning,

fects who have inspected the buildings marvel at the strength and the soundness of the massive structures designed by Burnett, under whose direction most of the construction was completed.

Notable among his accomplish-

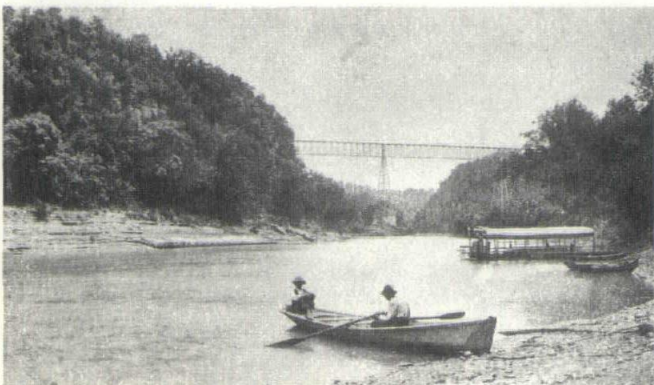
ments are the twin spiral staircases in the Trustees House and the medieval-like trusses in the Meeting House from which the entire second floor is suspended.

A program of land development and conservation is being conducted with the aid of a farm clinic. The old Shaker orchard will be restored to its original beauty and excellence.

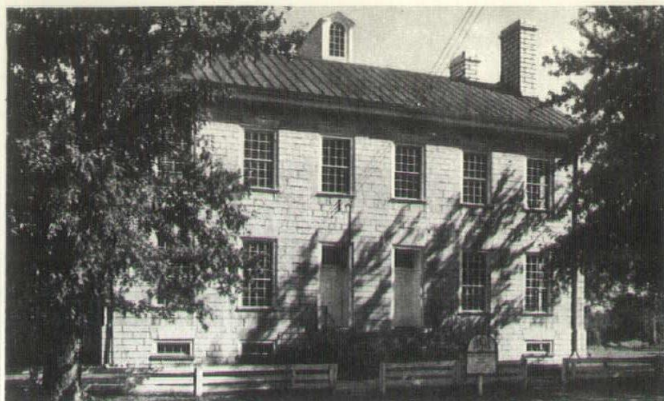
Tobacco, corn and hay are under cultivation in the village's rich fields and a new registered herd of Short-horns has been started and 600 Black Angus cattle are already a part of the Pleasant Hill scene.

The graceful rock fences that once criss-crossed the area are being repaired by a member of the third generation of a family of rock fence builders. The work requires special skill since no mortar is used.

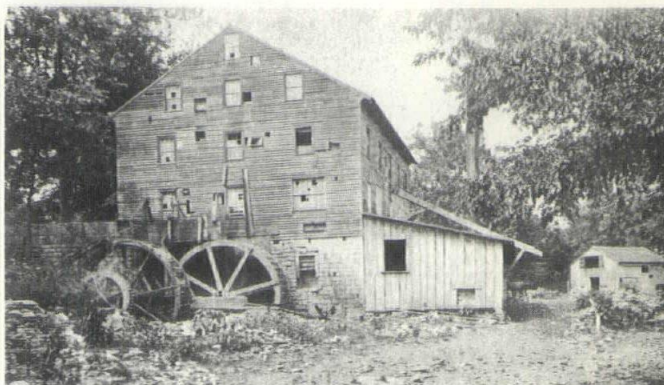
Cabinetmakers are currently at work making exact reproductions of Shaker beds, chests, tables, chairs and other pieces. The Paintcreek Weavers are copying old designs of carpeting in authentic colors and styles. The Quicksand Craft Center weavers are making linen and cotton curtains.



SHAKER FERRY LANDING (High Bridge in background)



CENTER FAMILY HOUSE



GRIST MILL



## Harrodsburg's Morgan Row Houses Are New Attraction

Harrodsburg, the home of many "firsts" in Kentucky, has in its Morgan Row Houses an attraction that is drawing increasing numbers of visitors interested in the early history of the Commonwealth.

Located on Chiles Street, immediately behind the Mercer County Courthouse on Main Street, Morgan Row was built between 1807 and 1830 by Joseph Morgan and his son-in-law, John G. Chiles. The five distinct houses, abutting and once connected by passageways, originally were commercial establishments, including a stagecoach station, a public tavern and gaming house, and an inn.

Within the past few years, Morgan Row's unique historical significance has been recognized by various Harrodsburg civic groups, and steps have been taken for the renovation and preservation of three of the five buildings. It is the fervent hope of the Harrodsburg Historical Society and the Harrodsburg Public Library, owners of the three houses, that the other two, expected to be sold soon in settlement of an estate, will be bought by a civic group that will preserve them.

The Historical Society, with its president, Mrs. C. B. VanArsdall, Jr., leading the way, acquired the first building about two years ago. The Corning Glass Foundation contributed substantial financial support (Corning has a manufacturing division in Harrodsburg). After extensive remodeling, the two-story brick building was made the headquarters of the Society and was opened to the public as a free museum.

## Furnishings Enhance Henry Clay Home

"I have visited historic homes throughout the eastern United States, but nowhere have I seen furnishings more charmingly appropriate to their own period," averred a native Virginian recently while inspecting Ashland in Lexington, Ky., one-time residence of Henry Clay.

Similar sentiments frequently are

expressed by the increasing number of visitors to the home of the Great Compromiser. In 1965, over 31,000 persons saw the estate, a figure certain to be surpassed this year. In July and August, Ashland had more than 10,800 visitors.

Ashland's charm derives partly from the large number of furnishings which actually were used by Henry Clay and his family in the first half of the nineteenth century. Clay belonged to a relatively sophisticated stratum of society; many of his possessions were of European origin, bought by him after he signed the Treaty of Ghent, ending the War of 1812.

Much of the home's fascination is framed in the numerous family oil portraits, executed by such artists as Franconia, Frazer, Inman, Irwin and Jouett.

The central portion of the Clay house was built in 1805 and wings were added in 1813-14. It originally was on 400 surrounding acres, 1 1/2 miles from the courthouse in downtown Lexington. Today, the city completely surrounds the 20-acre estate and its lovely lawn is covered with towering trees and fine shrubs.

The home was christened Ashland after the majestic ash trees that surround it. Many of these were cut, sawed into lumber and used for the finished wood interior of the house and for several suites of furniture.

Besides the 20-room main residence, the grounds contain a lovely flower garden maintained by the Garden Club of Lexington, two ice houses (which were among the first in Kentucky, slave quarters, a smoke house and a carriage house.

The home is maintained by the Henry Clay Memorial Foundation, a Lexington corporation which came into existence through the generosity of Nanette McDowell Bullock, a great-granddaughter of Henry Clay and one-time resident of Ashland. She left the home and 20 surrounding acres as a memorial to her ancestor.

Visiting hours are from 9:30 a.m. to 4:30 p.m. daily and from 1:30 to 4:30 p.m. on Sundays. Ashland is closed on Mondays. Admission is 75¢ (25¢ for children.).

## UK Lecture Series New Theories and Processes in Architecture

The increasingly complex responsibilities confronting the architect as designer of total physical environment have created for the profession of architecture challenging and unique problems which demand profound and meaningful solutions. With these responsibilities has come a realization that the traditional methods of problem solving may often be somewhat cumbersome, if not inadequate, as means for identifying, structuring and solving environmental problems.

This realization has initiated new directions in the practice of architecture involving new technology and methodology which forecast changes destined to affect the professional as well as the educational areas of architecture.

New theories and new processes in architecture have been proposed, encompassing the developments in technology, the new tools and techniques of mathematics and the advancements achieved in the sciences, all of which provide directions and means for attaining significant and appropriate solutions to problems in environmental design. These new concepts include theories drawn from the knowledge gained in the physical, biological, behavioral and social sciences, computer and mathematical science as applied to the design process and to the practice of architecture, building technology and research and design methodology.

It is the objective of the 1966-67 Visiting Lecturers Series of the University of Kentucky School of Architecture to explore and examine the challenges and potentialities of the new directions suggested by these theories and processes of technology.

Distinguished speakers, selected from a variety of fields as well as from the architectural and environmental design professions, who have been involved in the formulation and application of these new concepts, will be invited to the

(continued on page 11)



## Scruggs & Hammond Wins Landscape Award

Scruggs & Hammond, Inc., Lexington landscape architects and planning consultants, has received a 1966 Industrial Landscape Award from the American Association of Nurserymen, Washington, D. C.

The award, the oldest and most honored beautification award in the U. S., was presented to Scruggs & Hammond's Peoria office for its development of the grounds of the Peoria County Court House.

The development, which cost more than \$700,000, consists of a large interior plaza and smaller areas with terraces, paving, seats, pools, fountains, sculpture and extensive planting.

It was dedicated in 1965 by Mrs. Lyndon Johnson and has been the site of band concerts and public meetings and a catalyst for other beautification projects in the Peoria Central Business District.

Joseph H. Clark, of the Scruggs & Hammond Lexington office, was the designer.



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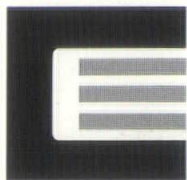
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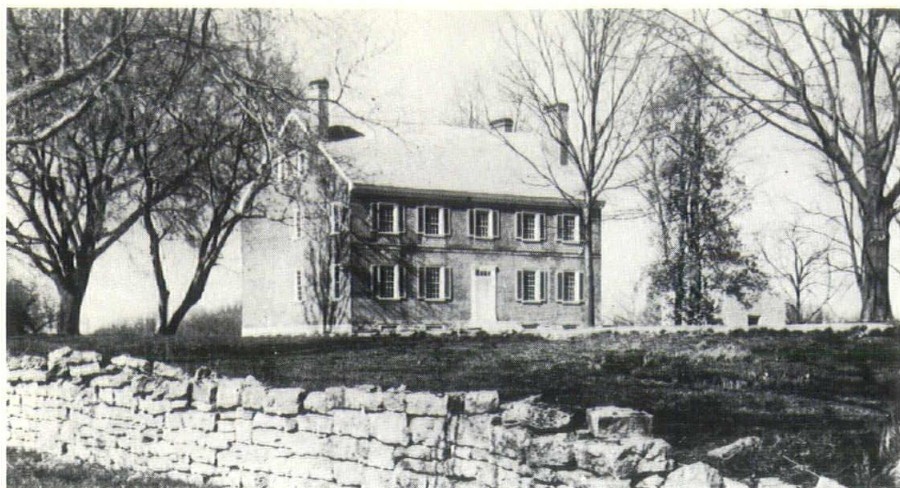
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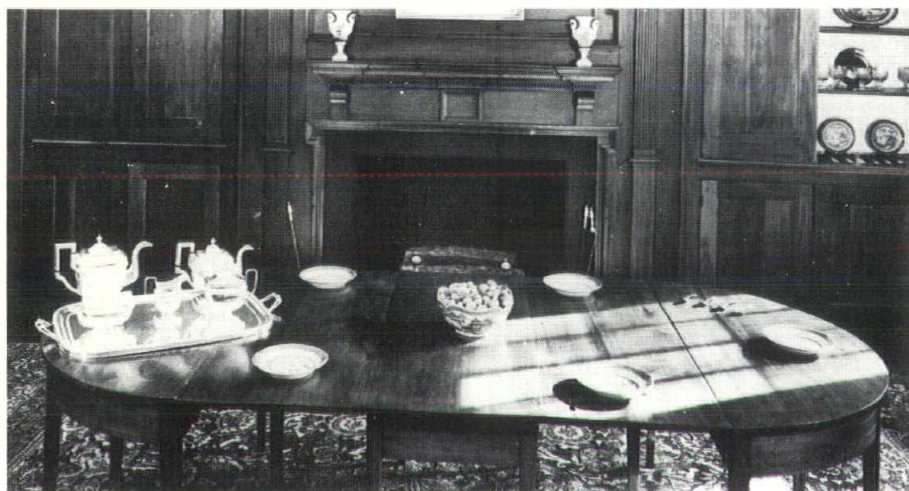
Cincinnati, Ohio 45237 • 7745 Reinhold Drive



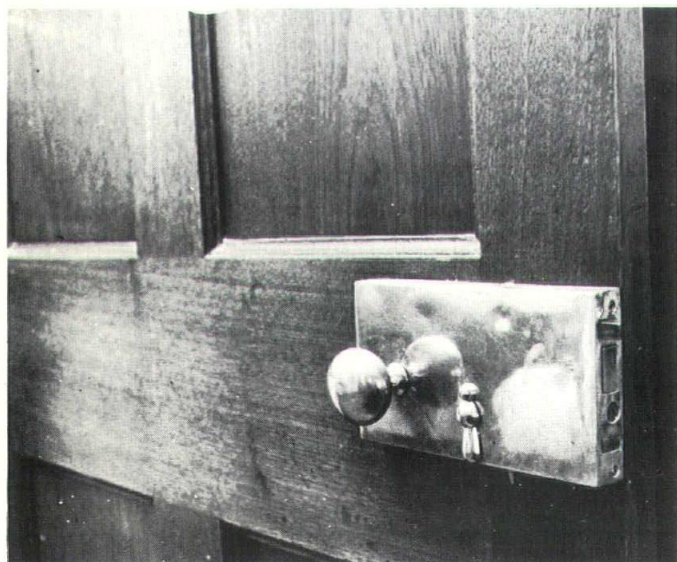
## George Rogers Clark's LOCUST GROVE



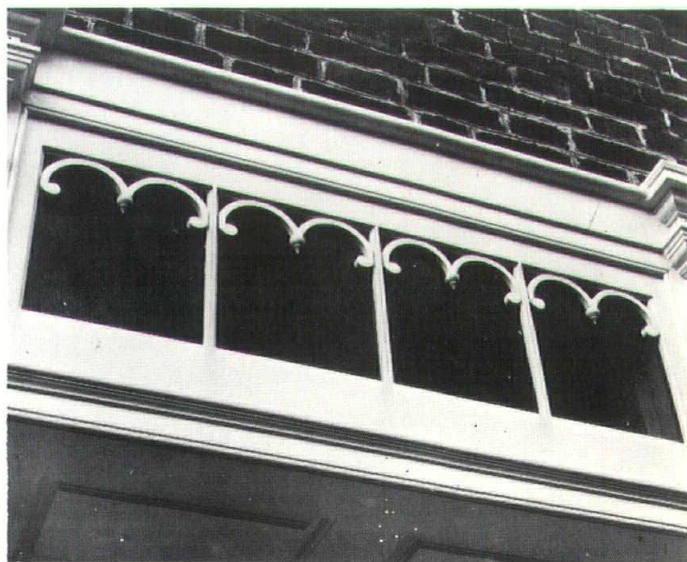
LOCUST GROVE is a memorial-museum to George Rogers Clark



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The graceful, Georgian front door of George Rogers Clark's Locust Grove is a standing invitation to another century. The hum of his sister Lucy Croghan's busy family brightened the last days of the hero Clark. The large Croghan family and visiting children of Clark's younger brother William (of Lewis and Clark expedition fame) kept their invalid uncle entertained during his nine-year stay.

President James Monroe, General Andrew Jackson and European nobility dined in the state dining room at Locust Grove. The ballroom, typical of many built by prosperous western settlers, was the site of many social gatherings and the traveling Duke of Saxe-Weimar noted in 1825 the existence in Louisville of "an elegant society."

Locust Grove, a lovely rose-red-brick Georgian country seat built in the 1790's on a high rise near Louisville's Ohio riverfront on Blankenbaker Lane, opened for public tours last year following a painstaking three-year restoration under the direction of architect Walter M. Macomber of Washington, D.C.

Jefferson County and the Commonwealth of Kentucky provided funds for the purchase of the historic home and the County and Historic Homes Foundation, Inc., restored it using authentic Kentucky cabinetwork, hand-forged brass locks and wallpaper printed by the original plates (circa 1786)



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(Continued from Page 6)

campus at intervals throughout the 1966-67 academic year to present their ideas in lectures and in seminars.

Coordinated with each presentation will be exhibitions assembled to graphically support and relate to the topical area of lectures and seminars.

At the termination of the academic year, a publication will document each of the presentations made as a part of this lecture series.

John Lautner, Hollywood, Calif., architect, and Robert F. Seery were scheduled to speak in October. The remaining six lecturers are listed below.

The remaining lectures in the series are:

### Sim Van Der Ryn

Architect and Assistant Professor of Architecture, University of California, 1:00 p.m., February 2.

### Olivio Ferrari

Architect and Associate Professor of Architecture, Virginia Polytechnic Institute, Visiting Critic, Third Year, February 16-24, 1:00 p.m. February 23.

### Robert Venturi

Architect and Professor of Architecture, Yale University, 1:00 p.m., March 23.

### Louis I. Kahn

Architect and Paul Phillippe Cret Professor of Architecture, University of Pennsylvania, April 13 (tentative).

### NOTE!

Copies of the Kentucky Society's new "Architectural Services and Fees" brochure are now available from chapter secretaries.

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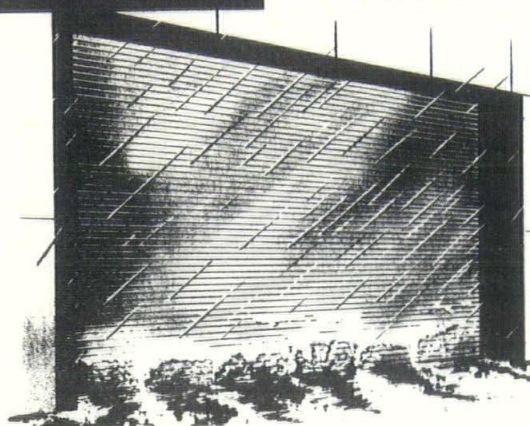
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## ARCHITECTURAL EDUCATION CHANGE

(Speaking at the combined conventions of the Kentucky and Indiana Societies of AIA and the East-Central Region of AIA last October, Architect Jack D. Train defined the major challenge facing architectural education as "the task of sorting through the maddening confusion which faces the profession and signaling the direction in which our profession must head." The first half of Train's talk appeared in the November issue of Kentucky Architect. Following is the remainder. -Ed.)

I'm willing to go all the way and suggest that no one person is a complete architect, but that a complete architect is a multi-headed creature or team made up of various kinds of architects. Although individuals can fill several positions on this team, I would suggest the positions are: conceptual architect, develop-

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ment architect, structural architect, mechanical architect, specification architect, construction architect, and I would include an administrative architect. Give this suggestion some thought, and I think you will find it solves most of our real problems and hurts only our egos. Many offices are operating along these lines today, whether they acknowledge it or not.

If a young architect has any basis to be critical of his academic training, he nevertheless is forced to consider it first-class as compared with the apprentice training he gets. If apprentice training is intended to develop an academically-trained man professionally so that he can become licensed and represent the profession in practice, it is little wonder that state board examinations merely re-examine a man's academic qualifications. Most candidates would fail the non-academic aspects of professional practice because we keep our young architects as much in the dark about the operations of a professional office as we possibly can. Is there anyone who can honestly say he carries through on an apprentice training program which gives the young architect an insight into client relations, ethical reasons and decisions, legal implications and contract writing, and office management in terms of fees, costs, overhead, etc? This failure to help young architects avoid the same pitfalls we experienced previously does not help us competitively. It simply weakens the ethical forces of our profession so that our entire group is more susceptible to competition from the unethical forces.

Architectural education of the public is a challenge to every segment of our profession. The general indolence of people toward the arts and architecture and the prevalent methods of education in design seem to be interdependent. Through improved education, people should be encouraged to believe again in the basic importance of art and architecture in their daily lives. So long as we consider the problems involved to be a matter of individual feelings which cannot be objectively defined as to standards of value, we cannot expect them to be recognized as

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basic for educational progress. We must first determine, by a distinct order of values and meanings, the components of art. Then, by means of educating the secondary school art educators, we will have our best avenue to develop a generation of visually-educated people.

In every field, we have come to look to the institutions of higher education, freed from the disciplines of production and in close association with other disciplines, to examine our society, conduct pure research and indicate the direction our efforts should take. Speaking generally, I doubt if any other academic disciplines make a contribution as small as ours. In order that I am not misunderstood, I am not speaking of design, I am speaking in terms of the complete role of the architect in developing the environment of man. The AIA is attempting to fill this void, but it may be made up of too many old dogs and it has the resources to do little more than counsel. If we can gain the technical support we need, and if we select the right direction, we will have the unlimited opportunity to brighten the lives of our civilization by creating environmental beauty heretofore unknown.

If I have stressed problems, shortcomings and tasks, rather than solutions, answers and achievements, it is because they reflect a period of groping transition in architectural education which we are currently experiencing. What unifies an age—what gives it character, courage and confidence—are rarely answers, but rather a common view of problems and tasks, and the concurrence that these are indeed relevant to the generation.

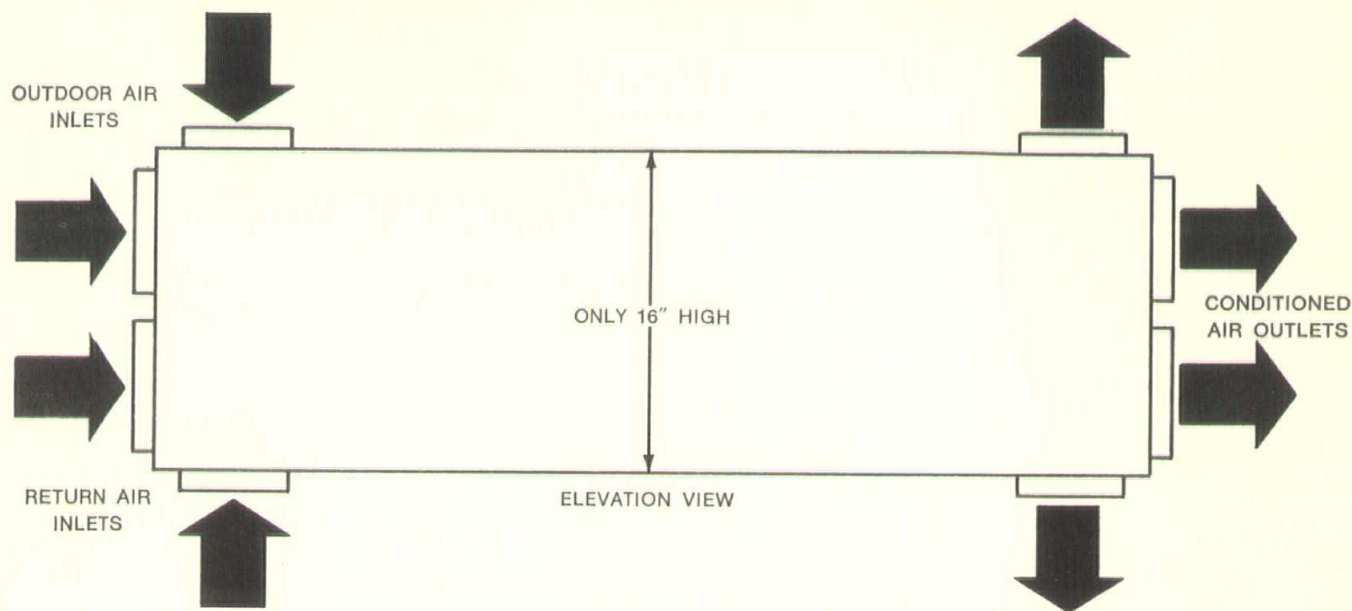
We are in midstream today. Most of us still take traditional ways for granted. But one thing is certain: the past is going fast. If there is one thing we can predict, it is change. The coming years will be years of rapid change in our vision, in the direction of our efforts, in the tasks we tackle and their priorities, and in the yardsticks by which we measure success or failure. It's an exciting world we're living in, and we are charged with making the best of it.

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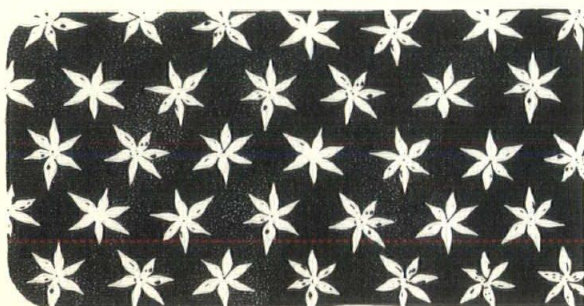


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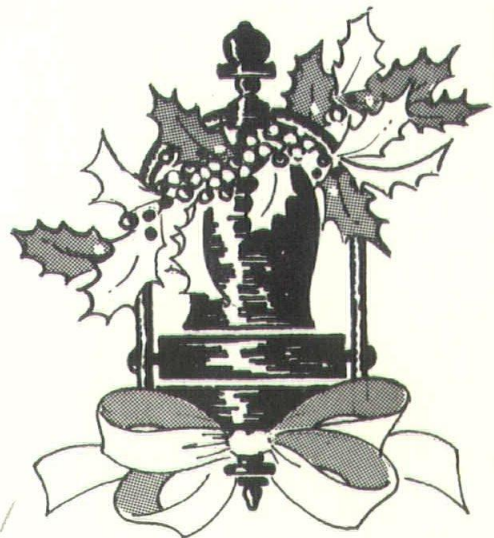
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